

# HD PRO GUIDE

From the Publisher of HDProGuide.com, the Professional Production Resource

2015, Vol. 3, No. 1

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The *HD Pro Guide* magazine and website is dedicated to providing professionals with news, reviews and continuing education of the latest technologies and workflows. With our online global network and community we help you connect with professionals in the entertainment industry. Helping you compete with an edge. With many exciting new advances we still need to be brilliant in the basics!

In this issue, be sure to read the article, "Artistic Lighting Is Even More Important Than Ever Before." David Landau writes, "The most notable massive improvements have been made by Cineo and their remote phosphor units, by Mole Richardson and their LED fresnels, spacelights and now softlight units, and Kinoflo with their new Celeb line of softlights." Also, read "LED Lighting Versus Tungsten," and the book review written by Peter Stein, ASC on "Lighting for Cinematography."

Join me in welcoming new contributing writer, William Dickerson, and read his article, "How To Use Color Schemes: Explore the Use of Color in Your Film."

A must-read in this issue is Jon Firestone's "Convergent Design's New Odyssey 7Q+." He writes, "The Odyssey 7Q+ is their newest Odyssey and adds 4K recording over HDMI giving it functionality that

many Sony A7S and Panasonic GH4 owners have been looking for."

Also in this issue: "Are You Using All Your Crayons? A look at 8-bit and 10-bit color and using Colorista 2 for color correction and grading." Al Caudullo writes, "Colorista 2 is not only one of the most powerful tools for color correction but also offers unprecedented latitude for color grading. With Primary Correction, Secondary Correction and Master Correction stages you can do just about anything with your image."

Another good how-to is, "Removing Unwanted People in Your Scene with HitFilm 3 Pro." Caudullo writes, "The procedure in HitFilm 3 Pro seemed much easier and more clear cut than doing it in any other program...This newest incarnation has really blossomed into a full Pro Suite to do everything from editing to compositing to VFX."

We talked with Toni Lucatorto about the Flex4k for our exclusive interview, "Vision Research Announces New Updates to the Phantom Flex4K at NAB2015." She shares a quick tip, "Make sure you have the workflow understood before the production. If you are shooting raw, ensure you have fast hard drives and a 10Gb Ethernet workflow station for file downloading. Make sure your color grading and edit systems handle Cine raw files, otherwise make sure you have a plan in place for file conversion."

Please continue to let us know what you think about the magazine. The *HD Pro Guide* magazine editorial staff greatly appreciates your comments and feedback. Enjoy this issue!

"*HD Pro Guide Magazine* is a brisk, eye-popping, skills-driven, counter-intuitive foray into next-gen video and film with savvy advice on gear and tricks-of-the-trade. A must-read."

~Bill Vartorella, Craig and Vartorella, Inc.

"*HD Pro Guide Magazine* keeps professional filmmakers informed of new technologies with selective and pertinent articles that are crisply written without the usual extraneous wordiness seen in similar magazines. In addition it connects

professionals to a community of media makers who not only care about the quality of their productions but who use modern technology to communicate the good values needed to make our world a better place."

~Skip Blumberg, [www.skipblumberg.com](http://www.skipblumberg.com)

"I am often looking for other people's experiences with equipment and techniques in the many forums out there on the internet, so it's great to have a place like *HD Pro Guide Magazine* where professionals can share their unique talents and production experiences, like Joe Capra's time-lapse techniques in Iceland."

~William Donaruma, Director, Center for Creative Computing, Teaching Professor in Filmmaking, [www.nd.edu/~wdonarum](http://www.nd.edu/~wdonarum)

"The *HD Pro Guide Magazine* looks great! I would love to look more on rentals ads, promotions, and packages from rental houses like CSI."

~Gleb Osatinski, Director/Writer/Producer, New York [www.houseattheedgeofgalaxy.com](http://www.houseattheedgeofgalaxy.com) [www.imdb.com/name/nm4685276](http://www.imdb.com/name/nm4685276)

"I have been an online member of *StudentFilmmakers.com* for many years and recently discovered their new *HD Pro Guide Magazine* [produced by the same publisher], which is fantastic. The articles and interviews are a great insight for filmmakers from every level. I'm a filmmaker with a fair few films under my belt, and like everyone, I started from scratch, and I'm always discovering and learning new things. A magazine like *HD Pro Guide Magazine* is a way to do that. I recommend it to any filmmaker and anyone who is in the film industry."

~Jason Croot, Filmmaker, UK, [IMDB www.imdb.com/name/nm2907429](http://IMDB.com/name/nm2907429)

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Jody Michelle Solis  
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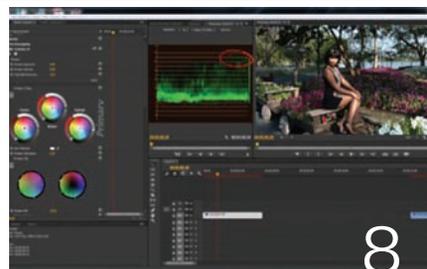
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# ARTISTIC LIGHTING IS EVEN MORE IMPORTANT THAN EVER BEFORE

*With the new highly sensitive digital cameras, here's why...*

by David Landau

Good cameras can get an image under almost any kind of lighting today. So the burden of lighting for exposure has been thankfully lifted from the DP and the gaffer, who can now spend more energy on the artistic contributions that lighting brings to the moving image story. The Arri Alexa and the Red cameras have incredible range and can shoot high resolution pictures at very high ISOs. Yet 18k lights are just as common place on feature films and episodic dramas as paper chinaballs with 100w blubs in them. Why?

The fact is, we can't usually make good pictures without good lighting, no matter how good the newest cameras are. Yes, we can sometimes get lucky. But while shooting under available light gives exposure, it often lacks depth, contrast, contour, atmosphere and often separation. The story could be the greatest in the world, but if the lighting is poor, viewers will assume it is amateurish and not take it seriously. Good lighting makes things look real, while real lighting often makes things look fake. Good lighting supports the emotional moment of the scene,

contributes to the atmosphere of the story and can augment an artistic style. Well crafted lighting helps establish the illusion of reality that is necessary for the viewer to forget they are watching a screen and get lost in the story. So, no matter how good a script, how good a director, how good the actors – the lighting needs to be as good if not better.

There are some people in recent years who have adapted an artistic concept that they want their film/video project to look as real as possible. Often they incorrectly assume that by shooting under available light or with as little light as possible, they will achieve this effect. The fallacy in this thinking is the simple fact that the human eye is a thousand times more sensitive than any HD camera or film stock.

The human eye is an amazing piece of genetic engineering that can see an extremely wide dynamic range of light and color. No camera can duplicate that, but with well crafted lighting we can make the image captured plausibly

pass for what the human eye would see. Without lighting, the camera will record burned out white areas in which the human eye sees plenty of detail, muddy dark areas in which the human eye can see perfectly fine and a vast lack of in between levels of brightness, colors and contrast that the human eye can naturally detect. Not all lighting set-ups take a lot of instruments nor a lot of time. Each instance is different and often very much can be accomplished with very little – if you understand what you are doing and how light works.

Producers should set aside some budget for lighting, ADs should schedule the day giving enough time for lighting, giving the director more time to talk with the actors while the DP lights and directors should demand that the lighting support the intention of the scene. Lighting is a powerful storytelling tool that can sometimes be short changed when people are rushing to just get something shot. Not to light is not only a lost opportunity in artistic expression, but ignoring one of the things that makes cinema cinematic.

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# ARE YOU USING ALL YOUR CRAYONS?

## *A look at 8-bit and 10-bit color and using Colorista 2 for color correction and grading.*

by AI Caudullo

Many shooters and even editors out there have misconceptions about 8-bit and 10-bit color.

Ever since the first cathode ray televisions in the early 1900s, we have always wanted bigger and better. From black-and-white to color. From CRTs to LCDs and OLEDs. From standard definition to high definition to ultra high definition. The supreme game of making a bigger, better television still goes on. As content creators, our goal is to create good story with a healthy dollop of the latest technology. And the technology is ever-changing. Not only do we have color sampling bit depth but we also have different bit rates, codecs, algorithms, wrappers, compression types, sensor sizes, 4:2:0, 4:2:2, 4:4:4 and even 4:4:4:4.

But to keep us from going totally mad, we are just going to talk about the basics of 8-bit and 10 bit color sampling and how to achieve the best image.

Is 10-bit color sampling really better than 8-bit?

The answer is not as simple as it may appear.

On the surface in the most basic sense, 8-bit color sampling means that for a single pixel there are eight bits of color for red, blue, and green. So doing the math, that means 256 shades of red, 256 shades of blue, and 256 shades of green. Now that sounds pretty impressive. Except that when you move it to 10 bit color, the math expands quite a bit. With 10 bit color, you get 1024 shades of red, 1024 shades of blue, and 1024 shades of green.

So clearly, it must be better to have 10 bit color rather than 8-bit color, right? That answer is not so simple. First let's look at the end goal. What type of device are you playing your video back on? Is this for professional broadcast? Is this for home use? Is this for the Web? Next what kind of camera are you using? How is it recording?

Most basic home video recorders only use 8-bit recording systems. Getting into prosumer and professional products, you usually have a choice between 8-bit or 10-bit.

Broadcast standards call for 10 bit color sampling. But depending upon the material and the quality, 8-bit color can be accepted.

As with most things in life, there's always the exception to the rule.

There's one more factor to keep in mind. What are you shooting? It has to have enough color range to make the difference visible. Skies are a perfect example. If you only have 8-bit, and you have a beautiful blue sky, then most times, you're going to wind up with what we call banding. That's when there aren't enough colors in your crayon box to give you a smooth transition from one shade of blue to the other side of the blue color range.

And let me tell you, forget about trying to look at these videos that try to illustrate this on the web. In general, the web is the lowest form of quality. Compression on the web makes a total mess of everything.

For what I do, supplying TV shows to broadcast networks and now streaming services, I need to supply them with 10 bit color. In order to do that I need to color correct and color grade my productions. My tool of choice is Red Giant Colorista 2. And, yes, there is a difference between color correction and color grading. Color correction repairs problems from when you shot originally adjusting the colors and luma to the proper levels. Color grading is giving a particular color "look" to invoke a sense of the story. You must always color correct, but you don't have to color grade. That is a creative choice.

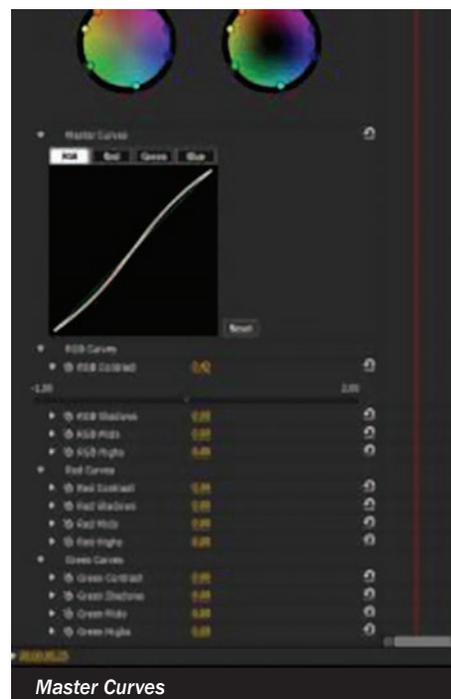
Colorista 2 is not only one of the most powerful tools for color correction but also offers unprecedented latitude for color grading. With Primary Correction, Secondary Correction and Master Correction stages you can do just about anything with your image. Add to that the always available Power Mask for each stage and you have a tool to work with color like no other.

The first thing that you see is the primary stage. The primary exposure allows you to adjust your brightness overall in the image. Next up is the primary density it's very similar to a gamma correction. Highlight Recovery helps you correct highlight areas that are blown out by overexposure.

I'm sure by now you're familiar with 3-Way color correctors but this is a 3-Way color corrector some big differences. In this Primary



HSL Turns Flowers Red



Master Curves

Stage the three-way color corrector gives you color wheels to adjust shadows, midtones and highlights. Each wheel has individual controls but let you adjust hue, saturation and luminance within each of these ranges.

I always start with adjusting the midtones. I want them to fall between 30-70 percent, in general, on my Waveform display.

By adjusting the midtones first you will also pull the lows and or highs to some extent.

Next, I make my adjustments to the lows. Optimally, you want a good solid black without losing detail. On the Waveform display a range

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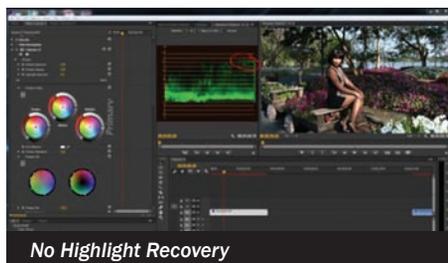
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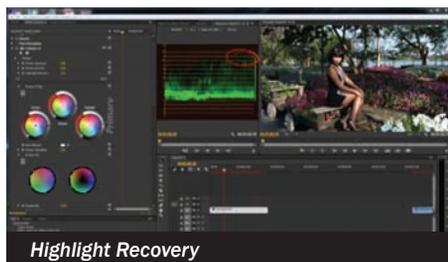
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If this happens Colorista 2 has a fantastic tool to help you. It is called the Highlight Recovery tool. By adjusting this you can restore some of those flat line areas with peaks, the way that they should be.

In addition you find a unique HSL corrector. HSL stands for Hue, Saturation and Luminance.

This tool is amazingly powerful. This is where grading comes in.



The wheel on the left controls saturation, while the other wheel controls brightness. Circled around the edges are various stops of color which represent the different hue. If you put one of those colored dots outward away from the center on the left wheel you will increase the saturation of that particular hue of color. With the other wheel bringing the dot in or out will adjust the brightness of that particular hue of color. But wait there's more, if you take the dot and start sliding in towards its neighbor the color will take on the characteristics of the color you're pushing towards. Reds can become orange or going the opposite way to violet.

of 0-30 is best.

Finally, the highs should occupy the 70-100 zone of the Waveform without clipping. Clipping the Whites occur when you look at the waveform and instead of nice peaks you have a flat line.

If this happens the result will be white parts of the image that are either too bright or have no real definition, just a blob of white smearing across the area of the image.

This is an amazingly powerful tool for changing selected colors in the scene.

The secondary stage is just as powerful as

the first with one difference. You can add a secondary power mask and even a secondary here to go ahead and concentrate your changes just in the mask or keyed areas. In the secondary stage is like a sharpening tool you can bring out the detail from your image when you slanted towards the right side or the positive area you can also soften things by sliding into the left.

Lastly, you have the master stage. The master stage also contains exposure, density, and mix controls. You even have an additional HSL controller to fine-tune Settings even more. The extra goodie here are the Curves.

In this stage you get RGB curves plus curves to adjust the red green and blue colors individually. But wait there's more! In addition to that you get another Power Mask. Talk about taking fine-tuning your picture down to a fine art.

Additionally you have a Show Skin Overlay checkbox. With this box checked it helps you achieve proper skin tones. And overlay grid pattern shows up over the skin tone. This grid increases the more you correct your footage.

So now that you understand the difference between 8-bit and 10-bit color sampling, are you ready for 4095 shades of red, blue and green in 12-bit color?

# DIRECTOR JOHN BOORMAN RETURNS TO HIS YOUTH

***"Queen and Country" shot with the Arriflex Digital Camera System***

by Scott Essman

When director John Boorman had achieved international success with a string of hits including *Deliverance* (1972), *Zardoz* (1974), *Excalibur* (1981) and *The Emerald Forest* (1985), he used his standing in the industry to finance a personal project – 1987's *Hope and Glory* in which he recalls his experiences as a child during Britain's ordeal in World War II. Nearly 30 years later, Boorman returns to his autobiography for the continuation of that story with *Queen and Country*. "I'd always intended to do it," Boorman recently said, "and there were a couple of points where I had attempted to do it. Other things intervened."

Since all of the events and characters in *Queen and Country* are based on actual people, Boorman's lawyers raised serious concerns about the project, creating delays in the project. "Sgt. Major Bradley [played by David Thewlis] might well sue us," said Boorman of the decades which have passed since he first wanted to make *Queen and Country*. "Since he was 10-15 years than me at the time, he would be 95 [now], so we're safe."

Revisiting the era was a natural progression for Boorman whose directing career spans over 50 years. "Looking back, historically, I started to think about that period and how what a point of



change it was, five-six years after the war," he said. "England was a very bleak place: rationing food and clothes. It was a few years after that, everything changed; the younger ones could see that everything was going to be different. [Britain had] the biggest empire in the history of the world – two-fifths of the earth surface were British. In the matter of a few years, it was all gone. It was a turning point, so I wanted to make a little record that."

By 1950, operations in Korea brought

England into another armed conflict. "I didn't go, but a lot of the boys did go to Korea," Boorman noted. "When I gave those [historical] lectures and started researching the Korean War, it became quickly apparent how avoidable it was. Although I was careful, my views about the war got through to some of these guys; this boy who was the son of a very prominent member of Parliament refused to go to my lectures. Mi5 came down on me heavily thinking I was a subversive communist."

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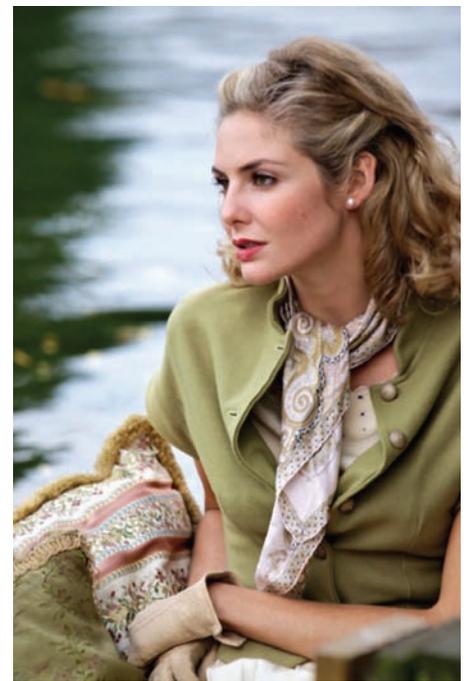
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Of the early 1950s setting of the film, Boorman reflected upon the political firestorm of the time. "The Cold War was very cold at that time," he explained. "At the end of the film when Bill [Rohan, the lead character] goes to the hospital and he sees these young soldiers wounded from the Korean War, it all comes rushing through to him. They look like children; 18-20-year-olds fight wars. The way to end wars is that only men over 40 can fight."

As with the Rohan character of the film, Boorman himself was engrossed in cinema, living close to an English studio during his younger days. "I was living the life of watching movies, and I wanted to be involved," he remembered. "I applied to all of the studios including Shepperton as a clapper/loader. That was the absolute height of ambition. If I can spend my life as a clapper/loader, I would be completely fulfilled. I became a director instead."

Born in 1933, Boorman experienced World War II as a youngster but came of age in the aftermath. "Like the vast majority of boys my age, I left school at 16," he conveyed. "At 18, I had to go into the army. When I came out, I got a job as a trainee film editor. To be a film editor, I was on cloud nine. I started cutting documentaries, and I got asked to direct some of them, and then I thought directing documentaries was even greater. Eventually I got frustrated, and, before long, I was making dramas for the BBC. I

never started out to be a film director, but one thing led to another."

At this stage in his directing career, Boorman realizes that he has a formidable body of work behind him. "What I feel about it, is that I have made 17 films, but I should have made more," he revealed. "It takes too long to make a film these days. It takes a long time to get the money together and the casting. You end up spending a lot of time to convince people to come and see your films. I'd like to have made more; I probably spent more time on films I didn't make than on ones that I did. Couldn't get the money, cast them. There's a trail of failures along the way and regrets, but I count myself privileged to have made movies."

A lesser known story about Boorman's career was that, in 1991, British director David Lean was trying to make Joseph Conrad's 1904 novel *Nostromo* into a film and wanted Boorman to be a standby director as Lean was ill at the time. "He said, 'I hope I get well enough to make this movie because I'm just beginning to get the hang of it,'" Boorman recalled. "It takes a long time to gain a complete knowledge and grasp of the craft. A lot of first films fail. When you are young and ignorant, you can blunder into something wonderful. As you get older, you become more careful and cautious. In the later period, when you grasp everything that's involved, you can do anything because you know you can cope." Of note, Lean died just before principal photography on

*Nostromo* was set to begin; the film was never made.

When asked about his favorite of his own films, Boorman cited *Excalibur* being a project on which "I had a grasp of everything. Everyone who was involved in that film, we had a special bond. A lot of actors, it was their first film. I set out to make a film covering the whole spectrum of the story. I wanted to go from the very beginning – the birth of Arthur – right through to the quest for the grail. It was very ambitious. It almost escaped my control on a number of occasions – too ambitious. I think *Excalibur* is a film that I wanted to make very much for years and years, and I'm very happy to have done that."

Six years after *Excalibur*, Boorman scored another unquestionable cinematic triumph with the aforementioned *Queen and Glory*, during which he already had in mind to do what became *Queen and Country*. "I wanted to do the story of my mother and three sisters," he said. "Obviously, the autobiographical films I have great affection for. My grandfather – when the zeppelins came over in the first world, dropping bombs, he bought a bungalow on the Thames; my mother spent her childhood there. She fled and brought her children to the same place. I wanted to do their story."

As with *Queen and Country* and lighting cameraman Seamus Deasy, Boorman professed that much of his success is due

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to collaboration with his panoply of key crewmembers. "I've had the privilege of working with great cinematographers," Boorman detailed. "A cinematographer is only as good as what you put in front of him. I spent a lot of time in preproduction with the cameraman controlling how it's going to look. One of the marks of a good film is when you get a sense of everything in the film is intended — no essentials have been removed. You know in ten minutes when

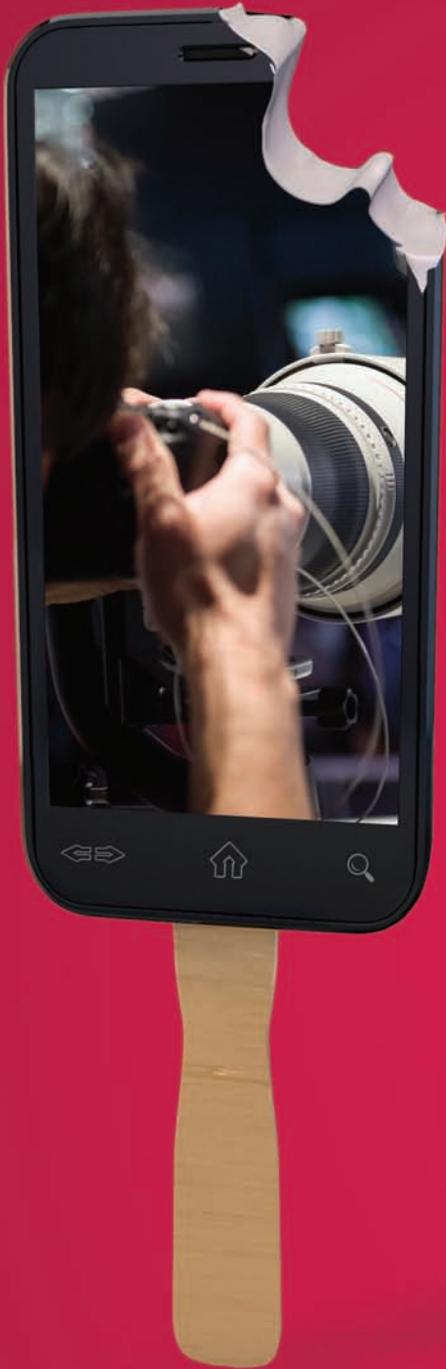
you are dealing with a director who has control of the picture. There is no room for extraneous material; you have to pare it down. Everything is stripped out and only the essence is left."

Despite his being a classic celluloid artisan, Boorman chose to shoot *Queen and Country* digitally. "The whole argument about film and digital is over," he said. "Most projection is digital; you films ends up on digital. When I was

preparing this film, I went out and I shot with the camera that I eventually used: the Arriflex Digital camera. I shot with a film camera next to it in [various] lighting situations — almost nobody could tell which was film and which was digital. I couldn't wait to get rid of film — it's caused me so much pain in my life. I'd bribe the lab technician to put my rushes on first. If you go on last, the bath is getting dirty and they lose shots. I'm always having these arguments with the defenders of film. Little by little, those voices are getting weaker. Film was a 19th century invention."

In addition to a late 1990s unfulfilled project, Boorman noted others he might do, the only enemy being time. "I worked on *Narnia* for a long time," he said of his intended followup to 1999's Martin Cahill biopic, *The General*. "I've got two-to-three scripts that I would like to have made, but I probably won't be able to do them. Most people in most professions retire at the age of 65. Clint Eastwood is three years older than me, and he's still going on. There's a Portuguese director who's 104, and he's still working. I might do another one."





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# HOW TO USE COLOR SCHEMES

*Explore the Use of Color in Your Film*

By William Dickerson

I do not completely subscribe to color theory (red = passion, green = nature, blue = tranquility, etc.). However, interpretations of colors and what they represent can help you explore the use of color in your film.

In my film, "Detour," I used the colors of a traffic light to reflect the main characters through wardrobe and props. Jackson Alder's life is transformed when he's trapped inside a car during a mudslide. His day started on his planned route, but only until he's pushed off it does his real journey begin. Jackson's girlfriend, Laurie, is coded with green: the color of nature, freedom, permission, and "go" in a traffic

light. Jackson's unborn baby is red, the color of passion, fire, blood; also the color of "stop" in a traffic light. It is what he feels is "stopping" him from living his life. He is caught between both of these colors, caught between Laurie and his child. He is yellow: the color of the sun, the sun which has become nonexistent in his predicament, the sun that only exists through memories—memories that seem so distant, no road could possibly lead back to them.

- **Yellow is also the primary color that stimulates mental activity, which is Jackson's forte as an advertising executive.**

- **Yellow is the first color the eye recognizes against black, and black is the principal color of the mud that presses up against Jackson's car windows, which threatens to crush him.**
- **Yellow is the color of caution in a traffic light, and Jackson lives a life of caution.**

I recommend that you work closely with your costume designer to incorporate color motifs into the actors' wardrobes. Color not only helps depict character, as it did in "Detour," but it is also an important conveyor of mood.



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# LED LIGHTING VERSUS TUNGSTEN

## *The Use of the New LED Fixtures in Cinematography*

by David Landau

There has been a lot of discussion in the industry and on many websites about the use of the new LED fixtures in cinematography. Litepanels came out with the first really widely used units for filming with their on camera bricks and their 1x1 panels. Many embraced them while others were very concerned with the lack of full color, harsh texture of light generation and multiple shadow rendition of LED sources.

Three years ago there was a special presentation made by the Academy of Motion Picture Arts & Science and the ASC at the annual National Association of Broadcasters convention in Vegas that compared the three leading LED unit manufacturers against standard tungsten lighting. The results were an eye opener as all three record colors differently not only from the tungsten light units but also from each other. While there have been many Asian manufacturers that have been releasing very inconsistent lighting units at low price ranges since then, there have also been great strides made in the last three years in standardizing the LED output in both color and consistency by more respected and recognized lighting manufacturers here in the USA. The most notable massive improvements have been made by Cineo and their remote phosphor units, by Mole Richardson and their LED fresnels, spacelights and now softlight units, and Kinoflo with their new Celeb line of softlights.

My friend Joe DiGennaro, a local 600 cinematographer who works in the research department of the Academy of Motion Pictures Arts & Science (The Oscars) steered me towards the Cineo lights. He's definitely the expert when it comes to LED lights and how they record on digital and film - having tested every manufacturer against every major camera and film stock. I used them on a low budget feature this past summer with wonderful results. I have since used them on a corporate video and a commercial.

Joe and a major film techie have been working on an app that allow you to plug in the camera (with its sensor) and then the brand LED light which will then give you a color rendering idea. It's a rather complicated thing. You can read an article about LED lighting concerns on the Academy's website. Go to [www.Oscars.org](http://www.Oscars.org) and click on the science-technology link and you'll find a report on solid state technology. The Academy has put out a free app which is also on that website. Joe says there is a second app about to come out that is even more conclusive.

The fact is that the industry has embraced LED lighting now. On the reality TV show, Project Runway, we use LEDs and Kinoflos almost exclusively for our locations and the work rooms lighting. The progress being made, especially by Mole and Cineo, has really brought the LED into the realm of dependability.

There are still things to get over but much has been accomplished and more will be. England and the USA have made it clear that the governments will be terminating the manufacturing of tungsten element lighting in the very near future. Those of us in the lighting business have been fighting against this, but losing. There is a misconception that fluorescent and LED lighting is more "green". While they do consume much less power and generate much less heat per lumen generated than tungsten, once they are disposed of they are actually more toxic to the environment than glass and tungsten wire. But many are looking only at the financial costs of power consumption and not the beauty of full spectrum light. And money always seems to win out over art. While we still have them there is really no substitute for the full body color spectrum of light generated by a tungsten lamp. In the near future, they will be going the way of 35mm film. We should enjoy them while they last.



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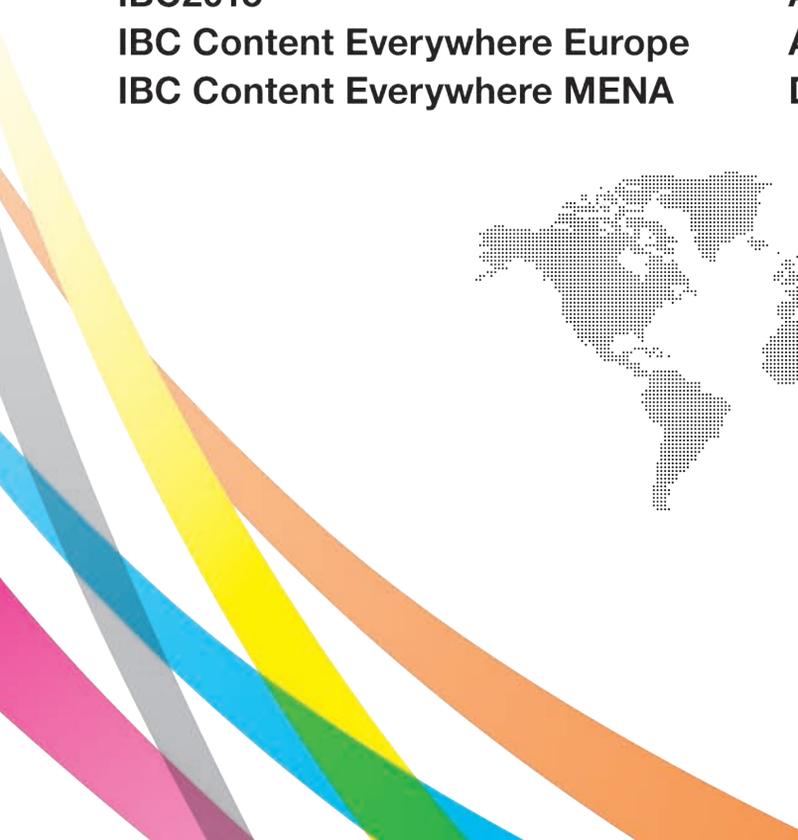


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*Jim Arthurs, Director; Sony A7S with MoVI M15 and Odyssey 7Q+, Panasonic GH4, Redrock Micro One Man Crew Slider, Canon C300. Photo Credit: Frazer Lockhart.*

# CONVERGENT DESIGN'S NEW ODYSSEY 7Q+ *What Is It and Who Is It For?*

By Jon Firestone

Convergent Design has always been known for their professional recorders, but their Odyssey series of recorders are much more. In addition to being versatile recorders, they are also really nice, full featured monitors. The Odyssey 7Q+ is their newest Odyssey and adds 4K recording over HDMI giving it functionality that many Sony A7S and Panasonic GH4 owners have been looking for.

The recording portion of the Odyssey is very versatile. I use mine primarily as a 4K ProRes recorder for my Sony A7S camera. It can also be software upgraded to be a raw recorder on several cameras including the Sony FS700, FS7, F55, Arri Alexa and Canon C500, through either a temporary rental for \$99 a day for the Canon and Arri licenses or purchased as a permanent license for \$1495 and \$1995 respectively. Which is considerably less expensive than the Codex and Sony raw recording options. I like that the Canon and Arri licenses can be rented on a daily basis, so I can still use my recorder to do the occasional Arri raw job, but I don't have to commit to the full price of the permanent license. I also use my Odyssey for playback in the field in a VTR capacity, when I don't want to tie up the camera for playback. It has a really nice scrub function that utilizes the touch screen and makes playback much friendlier. And they've added the ability to add markers which is also useful in this application.

Many cameras can benefit from an external recorder that can either record the raw signal from the camera or uses a better

codec than the camera uses internally. While the onboard media will work for many projects, I use the Odyssey7Q+ when there is going to be extensive color correction, chroma keying, or when the absolute most is needed from the camera. The Sony FS700 and FS7 and F55 have the ability to send raw data to the Odyssey 7Q+. The Sony A7S has a 4K sensor and has incredible low light sensitivity but it is only capable of recording 1080p internally. It does however have the ability to feed a clean UHD 4K image through the HDMI that can be recorded by the Odyssey7Q+ to UHD 4K ProRes. The Odyssey also has Timecode IO which it can embed to the files it records.

## AS A MONITOR

The Odyssey was made to be similar in size and price to other 7-inch OLED monitors. But it features two SSD caddies for recording media and a touch screen. OLED monitors are my favorite monitors. They have incredible contrast, and the blacks are deep black, they have great viewing angle and are the most color accurate monitors available. The only real drawbacks to OLEDs is that they are generally more expensive and they are not as bright as newer LCDs. Especially compared to high bright LCDs. So a hood is necessary when shooting in bright sunlight. The 7Q+ is factory calibrated, and is incredibly accurate. Monitors are generally tested to see what percentage of REC 709 color space they are capable of displaying. This monitor can display the entire REC 709 color space and it can even cover DCI P3, making it as accurate as the monitors that most colorists use.

LUT stands for Look Up Tables, which are also known as looks. LUTs can be used to provide a color correction to an image for either artistic or technical purposes. For example, if you were using a log color space on a camera to get the most color information and dynamic range out of your camera, the image comes out looking very desaturated and washed out or may seem to have very little contrast. A LUT can be applied to the footage to make it look normal again. High end cameras have this ability built in, however most cameras don't so if you shoot in log, the footage will likely not look its best on monitor. This is not great for your client to see, nor is it the best for making lighting decisions. And while the colorist might love you for it, it can be difficult for everyone else. The 7Q+ has LUT support, including support for specific cameras, so if you have a Sony S-Log image feeding into it, you can apply a LUT that will convert it to the standard REC 709. So even though you are recording S-Log, it still looks nice on screen. The 7Q+ also has downstream LUT capability, meaning that other monitors hooked up to it, will also have the LUT applied. This is great because very few monitors have LUT capability, so while it would look good on the 7Q+ it would look washed out on the other monitors. But since it can feed the LUT to the other monitors looped through it, they all can have the converted image. Soon the 7Q will support the ability to import LUTs as well, which opens up the possibility of custom LUTs.

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Image quality is important, but in order to be a good production monitor it needs to have tools to check exposure and assist with focus. To assist with focus, the Odyssey has what they call Edge+Video which is a form of peaking where details show up in a bright color, either red green or blue, and makes it easier to see what areas are in focus. It also has an edge only tool which shows a mostly black image with just sharp details showing in white. However, my favorite setting is called Edge Enhanced which shows a dark greyscale image with edges being pronounced. In addition, they have a 1:1 zoom which means it will zoom it so that each pixel will be a pixel on the monitor. Since the monitor has 1280x800 pixels, if you are sending it a 1920 x1080 pixel image it will be essentially a 2x magnification. They also included a 2:1 option which zooms in again and makes it even easier to see detail. Using the touchscreen, you can drag the magnification to the part of the screen you need to see. For exposure, it has several tools including a customizable false color mode, and when it is in this mode, it has a key at the bottom of the screen that shows the colors and their IRE ranges. It has adjustable zebra exposure indicators, a very responsive waveform and histogram, each of which can be full screen or windowed. It also has customizable guides. The monitor also has no fans so it's completely quiet not like some recorders, which makes it nice when it is mounted on camera and is close to the mic when shooting closeups.

The Odyssey7Q+ has cross conversion from HDMI to SDI and vice versa and it can down-convert the 4K to 1080P. I use this with my Sony A7S. I feed the 4K HDMI into the Odyssey 7Q+ via HDMI and run 1080P SDI out of the 7Q+ to my other field monitors. Additionally, it has loop through on both SDI and HDMI.

**MODELS**

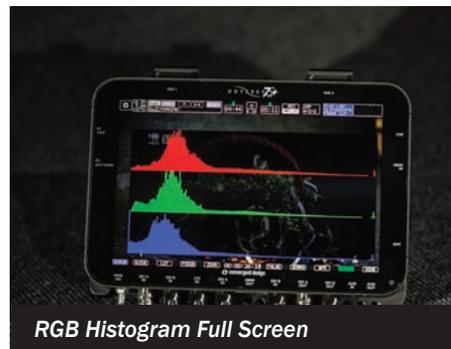
There are 3 different Odyssey monitors. The Odyssey 7Q+ is the most advanced of the recorders and sells for around \$2295, including 2 256GB SSDs. The Odyssey 7Q sells for around \$1695 and has all the same features as The Odyssey7Q+ except that it does not support 4K recording over its HDMI port and does not come with any SSDs. The Odyssey 7, which sells for around \$1295, has the same monitoring options as the other models but doesn't have as many recording options or inputs.

**THE FUTURE**

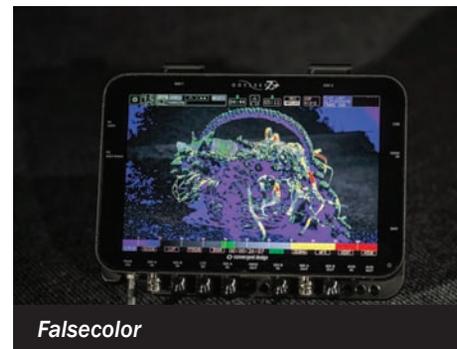
The Odyssey 7Q+ and the Odyssey 7Q both have 4 SDI inputs, and there are planned upgrades that will allow multiple streams to be recorded simultaneously.



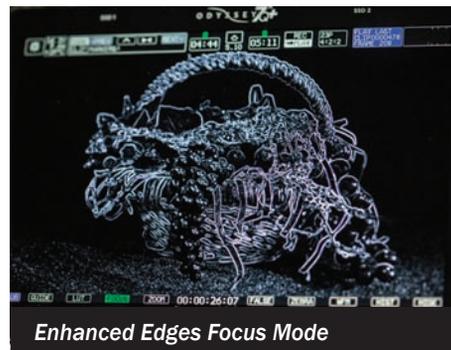
RGB Histogram feature with transparency and windowed



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Enhanced Edges Focus Mode



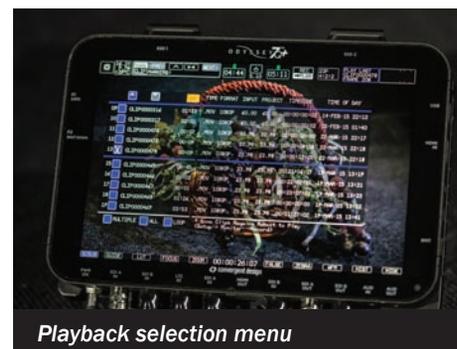
2:1 Zoom with Enhanced Edge Focus Mode



2:1 Zoom with frame drag



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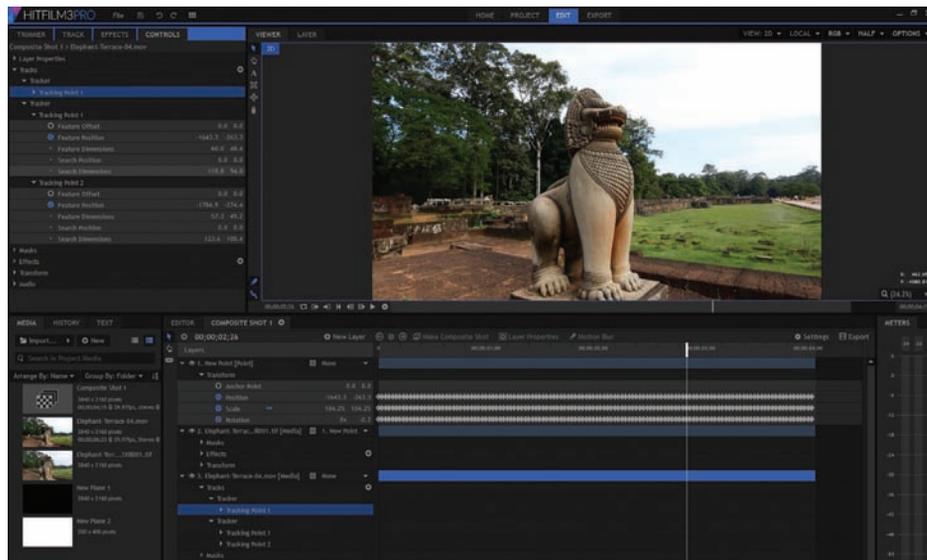
## *Now You See Him, Now You Don't*

By Al Caudullo

"Don't worry, we can fix it in post!" Those are terrifying words to any editor because in most cases "the fix" isn't as easy as you think. But nevertheless, there you are on location, limited time, limited resources, and limited patience.

Independent filmmaker shooting guerrilla-style is often what I do. That means fly under the radar, get in, get the shot, and keep moving. So, in this case, I have no one to blame but myself.

On location in Angkor, Cambodia, and what I thought would be an easy, but crucial shot, lay before me. A simple slider shot using an Edelkrone Slider Pro and my Panasonic GH4. But as I set up, this one tourist just doesn't want to move out of shot. I can't stand there too long; I have too many other shots ahead of me. Finally, he moves, and I manage to get a dolly right and a dolly left before he reappears. I finally give up and do my truck in towards the subject shot with him in it, convincing myself that he will just add, "local flavor" to the shot. As I sat there in the edit suite weeks later, I silently made a mental note to kick myself the next time I was in that situation. He is a virtual albatross flapping his huge white wings all over my beautiful tracking shot. Normally, the go-to software solution would be Mocha 4.0 and After Effects. A time intensive, laborious task for a 3-second shot. But, not this time. I decided to venture into new territory, HitFilm 3 Pro. It also features Mocha



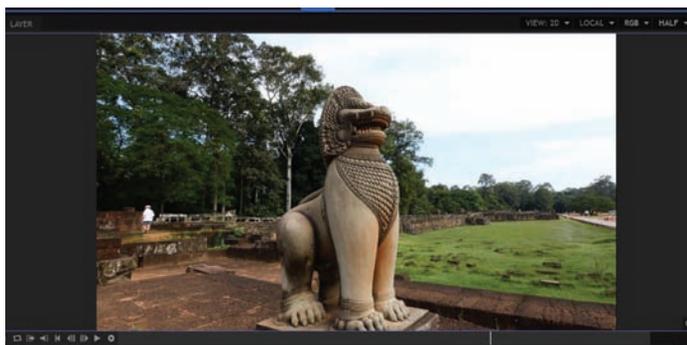
support and I have found that it is much easier to navigate.

The principal is the same. First, find a clean frame with the man in it. Then, import the image into HitFilm 3 Pro and use a mask to isolate the specific area needed. In this case, I needed to cover the area where the man walked and finally left the scene. One slight complication was that I was also trucking forward towards the subject. The still frame that I used was just that, a still frame.

Using HitFilm's point tracker, I performed a two point track on the area where the man walked through. I then was able to track and scale the position and apply the tracking info to a point. Next, I trimmed

the image duration so that it was available only for when I needed it not for the entire track. The final step was to adjust the scale in position to line up with the background footage. Finally, I parented it to the tracking point. Bingo!

Axel Wilkinson from HitFilm has done some fantastic tutorials on working with the program. And he was a great help to me as I was doing this for the first time. Honestly, the procedure in HitFilm 3 Pro seemed much easier and more clear cut than doing it in any other program. HitFilm 3 Pro has created an amazing reputation with the Fan Film sector and this newest incarnation has really blossomed into a full Pro Suite to do everything from editing to compositing to VFX.



# PRODUCER MARY JANE SKALSKI AND CO-WRITER/DIRECTOR TOM MCCARTHY

## *The Cobbler*

By Scott Essman

Based in New York, the independent film *The Cobbler* brings a taste of magical realism to modern-day Manhattan. Produced by Mary Jane Skalski and co-written and directed by Tom McCarthy, *The Cobbler* features Adam Sandler in a wholly different role. Playing the titular shoemaker, Sandler's character Max Simkin gets to live vicariously through the lives of his customers by wearing their shoes.

Producing from her New York home for 20 years now, Skalski noted that Sandler brought the necessary weight and presence to the modestly-budgeted effort. "Adam Sandler is incredible to work with and sets such a great tone on set," she said. "It's impossible to not work hard and have a good time doing it."

Being wholly independent, having worked with such directors as Gregg Araki, Ang Lee, and Edward Burns, Skalski only participates in projects which appeal to her particular tastes. "I look for things that speak to me," she revealed. "One thing that's nice is that I don't have to justify my choices to anybody. If I want to do it, I do it."

Given many projects that she's developed with McCarthy as director, Skalski typically undertakes films within a very specific niche.

"For me, the situation and world need to feel real," she expressed. "Thematically, things will interest me — I'm not a big one where the plot hooks me. I like films that feel like they are about real people in somewhat extraordinary circumstances. There's a bit of that same kind of real humanism behind all of Tom's films."

Surely, a spiritual bond between producer

and director can lead to multiple projects, but in the fragile new world of independently produced films, such relationships are rare and special. "Because we've made so many films together, he's been writing or thinking about things, then he feels ready to share," Skalski related of McCarthy. "I've been included in that process from that point on, but I never assume it. I bristle when I hear people say, 'That's my director.' I would love

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to work with Tom and would be surprised if I didn't produce a film of his. But I don't take it for granted."

Certainly, in the lower-budgeted indie realms, one needs to capitalize upon private financing when it initially comes together, necessitating a fast-track methodology. "Sometimes, you talk about the strategy of how it will get set up," Skalski noted of *The Cobbler* and other such films. "What are the priorities? The financing plan comes together around that: we want to shoot this in three months in New York City. Then, we can put a plan in place to finance it. The size of the movie gave us the infrastructure we wanted."

Naturally, attaching an actor of the bankability of Sandler would make any film coalesce in advance of production, and *The Cobbler* was not the exception to that rule. "As [Tom] was writing it, he was thinking of Adam Sandler," Skalski detailed. "That felt really right. Then, it came together pretty quick. We wanted to get it shot before the end of the year; that became very important, getting it up and running. We all wanted to move very quickly."

For McCarthy, the high concept nature of the film came to him fluidly. "I do remember sitting at my desk: 'You don't know a man until you walk a mile in his shoes,'" he recalled. "Where did this come from? I kept thinking about it. I lived on Sixth Avenue [in Manhattan, NYC] above a shoe repair place. The neon sign in the movie was very similar to the real one. I brought in [co-writer] Paul Sado very early with a fragment of an idea. It was one of these illicit affairs. I kept meeting Paul and talking about it. We would get so into it. [Then,] I had an opening – let's try to make this."

Since McCarthy was delving into the domain of magical realism – noteworthy in the work of the recently deceased author Gabriel Garcia Marquez, the co-screenwriters knew that they had to establish the basic tenants of their story. "We got to a place where, 'How literal can we take this?'" McCarthy conveyed, going on to point to the film's prologue which features a flashback to Simkin's ancestry. "A cobbler was a revered figure at the time, someone to go to if you had troubles. We spun off on the idea. Let's establish rules and remain true to it, and see where the story takes us."

After contacting Sandler through mutual friend, writer-director Judd Apatow, Sandler was excited about the idea and worked with McCarthy not only to develop the character but also to streamline the film's foundation. "Adam and I had a number of conversations about it," McCarthy explained. "We had to figure out the timing—we started getting

more and more into it; we hit it off. He trusted me and our relationship. He knew it wasn't a Happy Madison film; it wasn't even a Tom McCarthy film — it was something in between. Let's try to figure out a story that feels original that people haven't seen."

Without question, key to *The Cobbler's* success rests in the tone of the story, and McCarthy knew this project would be challenging in that regard. "Tone is ultimately one of the harder things to get," he stated. "With this, let's play it real—not

lose people but challenge people. It's supposed to be a fun ride. That's what really challenged me about the film."

As *The Cobbler* is now behind him, McCarthy is already looking towards future projects. "My next film will be very different from this," he affirmed. "Big directors have to think about how their work is packaged. I try to find a project I'm excited about and go for it. Everything else is beyond my control. The fun is in doing it, and making it, and moving onto the next thing."



# VISION RESEARCH ANNOUNCES NEW UPDATES TO THE PHANTOM FLEX4K AT NAB2015

## *Exclusive Interview with Toni Lucatorto, Media Products Manager, Vision Research*



**Q:** Are there any new things that are being announced for Vision Research at the 2015 NAB Show in Las Vegas?

**TONI LUCATORTO:** We have been focused on updates to the Phantom Flex4K camera system, and NAB 2015 is our chance to debut them. The updates mostly have to do with new recording formats, the introduction of Audio (for the first time ever on a High Speed camera) and larger RAM size, which allows for longer recording time at high speeds.

**Q:** What are you exhibiting at NAB2015?

**TONI LUCATORTO:** We are exhibiting our current Phantom line-up for the TV & Motion Picture industry. The Phantom Flex4K, our professional cinema camera capable of recording up-to 1,000 fps at 4K, is the main focus. We'll also be showing the compact and ultra-portable Phantom Miro LC320S and the Phantom v642 which is a camera designed specifically for integration into ultra-slow motion sports replay systems.



**Q:** Do you do training and educational workshops for Vision Research camera systems?

**TONI LUCATORTO:** Vision Research offers a basic software training, however this really is not meant for our entertainment customers. In North America our partners Abel Cine do a fantastic job for us supporting this industry, and yes, they do offer regular Phantom training classes, seminars and workshops that feature our cameras.

**Q:** If you could share some quick tips on shooting with the Phantom Flex4K system, what would they be?

**TONI LUCATORTO:** Shooting high speed has some unique aspects, from the type of lighting, to the generally huge amount of files you end up with at the end of the day. For that reason we always recommend working with a trained Phantom Tech, who will make sure the production goes smoothly and can consult with the team and help guide decisions up front.

Along those lines, my next tip would be to make sure you have the workflow understood before the production. If you are shooting raw, ensure you have fast hard drives and a 10Gb Ethernet workflow station for file downloading. Make sure your color grading and edit systems handle Cine raw files, otherwise make sure you have a plan in place for file conversion.

Beyond that, prepare to have fun and witness some things you never expected to see at 1,000 frames per second!

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*continued on page 30*

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Sound Devices is a worldwide leader in both portable and installed production sound and video products for a wide range of mission-critical applications including live event capture and playback, TV/Film production and Broadcast. The Sound Devices product portfolio includes field mixers and multi-track audio recorders whilst its Video Devices branded product line includes rackmount video decks and on-camera video recorder-monitors.

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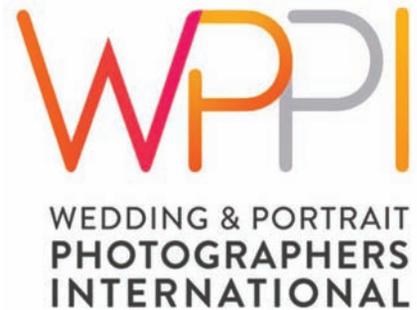
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## UFVA

The University Film and Video Association is the organization to share ideas about developments in film/video education, scholarship, technology and artistic pursuits. The 2015 UFVA conference will be held August 4-8 at American University in Washington, DC. This year's conference theme is Media with Impact. Information about the conference site is available at [ufva2015.com](http://ufva2015.com). A preliminary program should be available in early May at [ufva.org](http://ufva.org) and [ufva2015.com](http://ufva2015.com). All conference participants must be active members of UFVA.

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# LIGHTING FOR CINEMATOGRAPHY BY DAVID LANDAU

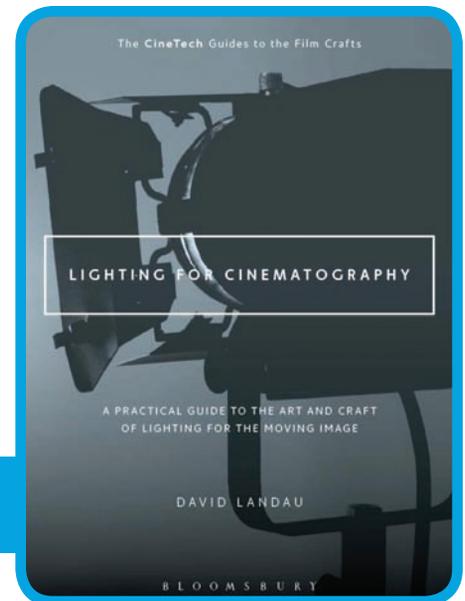
## Book Review

by Peter Stein, ASC

I am concerned that the ease of shooting in low light situations with the new HD cameras may lead some to ignore much of cinematic art and technique which has been developed over the years. The new book "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" from Bloomsbury Press helps to address this fear. As author David Landau says in his introduction, "We can't shoot good pictures without good lighting, no matter how good the newest cameras are. Shooting under available light gives exposure, but lacks depth, contrast, contour, atmosphere and often separation." This book concentrates on how to create lighting that supports the emotional moment of the scene, contributes to the atmosphere of the story and can augment an artistic style. The book emphasizes that well crafted lighting helps establish the illusion of reality that is necessary for the viewer to forget they are watching a screen and get lost in the story. It is a practical hands-on lighting text for anyone who wants to learn to improve their lighting for video or film, based on David's college lighting course that he has taught for over ten years, as well as his extensive professional work in the industry as a DP, Lighting Director and union gaffer.

Unlike other books on lighting, this book features practical advice that is immediately applicable to students and filmmakers working on a limited budget and schedule. The book starts

off with a chapter on what is light, its four controllable attributes and the seven primary functions it has in motion picture photography. The next chapter is about the lighting crew, lighting instruments and basic electricity every filmmaker needs to understand. Next is the theory of three point lighting versus the actual practice of three point light and motivation in designing the lighting, which is invaluable to the budding cinematographer. Additional chapters cover such things as lighting for actor and camera movement, working with the sun and working with windows, night lighting, lighting the three planes of action, non-fiction lighting, lighting effects and lighting looks and inspiration. David draws on multiple accounts from his work in the field as examples of how a shot could be lit, which gives his book a practicality and voice of experience that is invaluable for the emerging cinematographer. Especially valuable are the over 20 lighting diagrams and over 90 stills that illustrate the lighting concepts discussed and each chapter even has lighting exercises for the reader to put into practice. And while other lighting books remain mainly technical, David's book spends equal time discussing the artistic contributions that lighting makes to the story telling as it does on the techniques used to achieve a look. His conversational tone mixed with his years of technical experience and aesthetic awareness results in a very accessible text that should be cherished by students and professionals alike.



David Landau is the perfect person to write such a book. Having worked over 30 years professionally in lighting as a film electric and gaffer on everything from feature films and TV shows to commercials and corporate films, he has had a wide range of cinematographers to watch and learn from before becoming a cinematographer himself. I have had the pleasure of working with him as my gaffer in the past and he has come in to share some of his expertise with the graduate cinematography classes that I teach at NYU. I have even hired him as my own cinematographer on a film I produced.

A fun thing in the book are the quotes from DPs and gaffers he sprinkles throughout various chapters. I was one of a diverse range of working professionals to whom he posed a series of questions. These also included David Mullen, ASC, as well as low budget feature DP Joe di Gennaro, documentary cameraman Eli Lyssy, 60 minutes cameraman Ray Bribiesca, TV lighting director Gus Dominquez and gaffers Tigre McMullen and Bill O'Leary. In the first appendix he provides the questions and everyone's answers, which are fun to compare.

This unique approach has been needed for a long time and there is simply no other lighting book like this in print. It is available from Amazon, from [www.lightingforcinematography.com](http://www.lightingforcinematography.com) and from the Bloomsbury Press website. "Lighting for Cinematography" is truly enlightening for the film student or emerging cinematographer.

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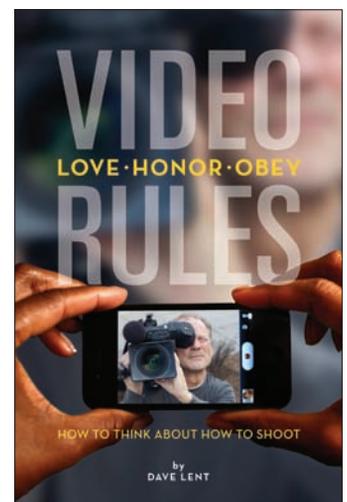
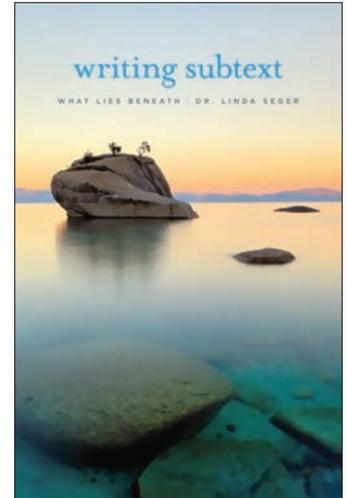
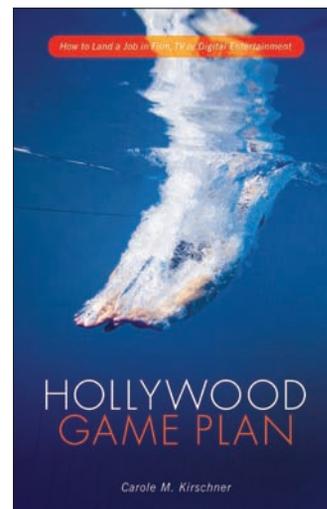
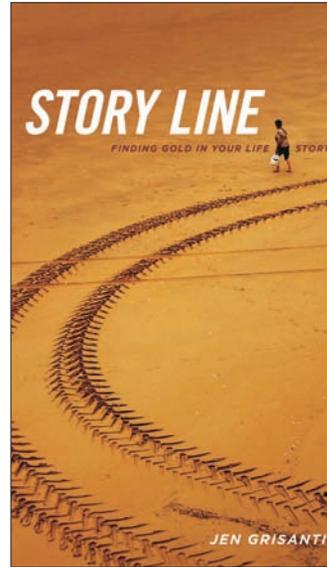
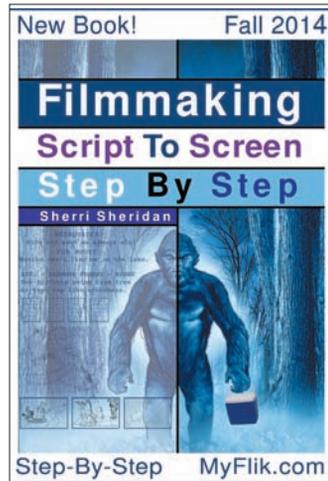
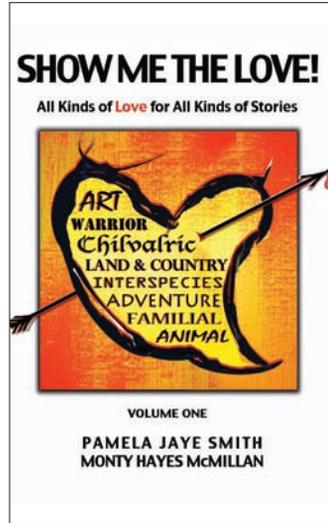
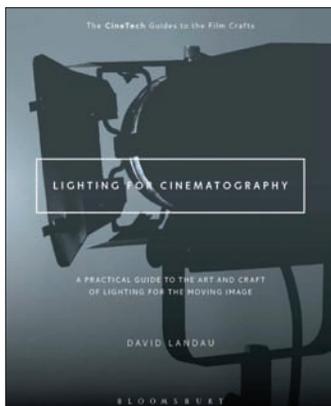
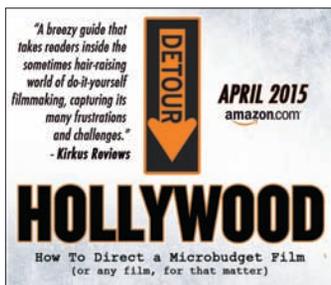
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**KIM EDWARD WELCH**

Kim Edward Welch is the Publisher of television/broadcast/cinema trade publications, HD Pro Guide Magazine, for HD professionals and StudentFilmmakers Magazine, the # 1 Educational Resource for Film and Video Makers of all levels.  
[www.hdproguide.com](http://www.hdproguide.com)  
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**PETER STEIN, ASC**

As the Director of Photography on more than 50 feature films and TV movies, Peter Stein, ASC has photographed major studio and independent releases including classic cult films in various genres such as comedy and horror - as well as noted documentaries. He was invited to join the prestigious American Society of Cinematographers in 1999.  
[www.petersteinasc.com](http://www.petersteinasc.com)



**DAVID LANDAU**

David Landau has worked 30 plus years in lighting for features, TV, commercials, documentaries, industrials and music videos. He teaches lighting and cinematography at Fairleigh Dickinson University, shoots low budget features and corporate videos and summers as one of the gaffers on "Project Runway". Five-time Telly Award winner for lighting and

cinematography and an IATSE Local 52 member, he authored the new book, "Lighting for Cinematography" from Bloomsbury Press.



**JON FIRESTONE**

Jon Firestone is known for his work on Gathering of Heroes: Legend of the Seven Swords (2015) and The Sensei (2008). Co-directed with Mark Steven Grove, Gathering of Heroes stars Martin Kove (The Karate Kid, Cagney & Lacey, Rambo: First Blood Part II) and Christopher Atkins (The Blue Lagoon, TV's Dallas, the cult favorite The Pirate Movie). Firestone developed and taught the 3D graphics program at the Colorado Film School and works as a freelance director and cinematographer when he is not pursuing his other passion as a Visual FX Supervisor and Animator. He has written technical articles published in StudentFilmmakers Magazine (Cinematography and Camerawork departments).



**AL CAUDULLO**

As a passionate Filmmaker & 3D advocate, Al Caudullo has dedicated his 30 plus years of experience to explore the horizons of technology for media creation. Al has impacted the professional community with his achievements in the fields of Education, Filmmaking, Broadcast TV, Documentaries and the Web. Clients include

Panasonic, Samsung, Sony, Hitachi, LG, Grass Valley, NVidia, 3DOo and many others.  
[www.3dguy.tv](http://www.3dguy.tv)



**WILLIAM DICKERSON**

William Dickerson is an award-winning filmmaker and author. His debut feature film, "Detour" was hailed as an "Underground Hit" by The Village Voice, an "emotional and psychological roller-coaster ride" by The Examiner, and nothing short of "authentic" by The New York Times. His book, "DETOUR: Hollywood - How To Direct a Microbudget Film (or any film, for that matter)" is due out on April 14th, 2015.  
[williamdickersonfilmmaker.com](http://williamdickersonfilmmaker.com)



**SCOTT ESSMAN**

Scott Essman established Visionary Cinema in New York in 1989, moving to Los Angeles in 1995. In 2008, he won a Rondo Award for Best Feature Film Commentary for work on the Legacy Set of Universal's The Mummy (1932 version). His filmography includes more than 28 productions including Jack Pierce: The Man Behind the Monsters, Ten Men on the Field, and Trane and Miles. Essman has published over 500 articles about people who work behind-the-scenes in movies. He teaches mass media, filmmaking, and digital video editing at the University of La Verne, The Art Institute

of California, and California Polytechnic State University, Pomona.



**TINCUTA MOSCALIUC**

Tincuta Moscaliuc is the very beautiful and talented designer of Welch Media, Inc.'s HD Pro Guide Magazine and StudentFilmmakers Magazine.



**EDMUND OLSZEWSKI**

Edmund Olszewski has worked for more than 10 years as a cameraman and editor for a faith-centered cable TV network based in New York. He has also worked as a videographer and cameraman for different independent productions. For more than three years, he has assisted Peter Stein, ASC in lighting and cinematography workshops with StudentFilmmakers.com.

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